

Missa

em louvor a Nossa Senhora Aparecida

Kyrie

Nacif Farah
(1901-1955)

Moderato

Flute

Clarinet in Bb

Soprano

Contralto

Bass

Organ

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

pp

pp

pp

pp

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2005 Edson Lopes - Edição musical

Missa em louvor a Nossa Senhora Aparecida - “Kyrie” (FARAH)

Score

3

Missa em louvor a Nossa Senhora Aparecida - "Kyrie" (FARAH)

13

Fl. *mf* *f* *f*

Cl. *mf* *f* *f*

S *mf* Ky - ri - e e - lei - son. *f* Ky - ri - e, *f* Ky - ri -

CAlt. *mf* Ky - ri - e e - lei - son. *f* Ky - ri - e, *f* Ky - ri -

B *mf* Ky - ri - e e - lei - son. *f* Ky - ri - e, *f* Ky - ri -

Org. *mf* *f* *f*

13

Vln. I *mf* *f* *f*

Vln. II *mf* *f* *f*

Vla. *mf* *f* *f*

Vlc. *mf* *f* *f*

Cb. *mf* *f* *f*

Missa em louvor a Nossa Senhora Aparecida - “Kyrie” (FARAH)

20

Fl.

Cl.

S

CAlt.

B

Org.

20

Vln. I

Vln. II

Vla.

Vlc.

Cb.

e - lei - son, e - lei - son.

e - lei - son, e - lei - son.

e - lei - son, e - lei - son.

pp

pp

pp

pp

pp

Missa em louvor a Nossa Senhora Aparecida - "Kyrie" (FARAH)

26

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Score

[illegible]

7

Score

[illegible]

Missa em louvor a Nossa Senhora Aparecida - “Kyrie” (FARAH)

[illegible]

*Missa em louvor a Nossa Senhora Aparecida - "Kyrie" (FARAH)***Poco più**

43

Fl. *pp*

Cl. *pp*

S *pp* Ky - ri - e e - lei -

CAlt. *pp* Ky - ri - e e - lei -

B *pp* Ky - ri - e e - lei -

Org. *pp*

Poco più

43

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

Score

Missa em louvor a Nossa Senhora Aparecida - “Kyrie” (FARAH)

[illegible]

Missa em louvor a Nossa Senhora Aparecida - "Kyrie" (FARAH)

Missa em louvor a Nossa Senhora Aparecida - "Kyrie" (FARAH)

This page contains musical staves for measures 49 through 54. The instruments listed are Flute (Fl.), Clarinet (Cl.), Soprano (S), Contralto (CAlt.), Bass (B), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 49-50 feature vocal entries with lyrics "lei - son." and piano markings. Measures 51-54 continue the vocal parts with lyrics "Ky - ri - e," and include various instrumental accompaniments like chords and sustained notes. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout.

Score

Missa em louvor a Nossa Senhora Aparecida - "Kyrie" (FARAH)

55

Fl.

p *rall.*

Cl.

p *rall.*

S

p *rall.*
e - lei - son e - lei - son.

CAlt.

p *rall.*
e - lei - son e - lei - son.

B

p *rall.*
e - lei - son e - lei - son.

Org.

p *rall.*

Vln. I

p *rall.*

Vln. II

p *rall.*

Vla.

p *rall.*

Vlc.

p *rall.*

Cb.

p *rall.*

Detailed description: This page of the musical score, numbered 12, is for the 'Kyrie' section of a Mass in honor of Nossa Senhora Aparecida by composer FARAH. The score is for measures 55 through 60. It features vocal soloists (Soprano, Alto, Bass) and a full orchestra. The vocal parts enter in measure 55 with a piano (*p*) dynamic and a 'rallentando' (*rall.*) tempo marking. They sing the phrase 'e - lei - son e - lei - son.' with a long note on 'son.' that carries into measure 60. The instrumental parts, including Flute, Clarinet, Organ, Violins I & II, Viola, Violoncello, and Contrabass, also begin in measure 55. The woodwinds and strings play a melodic line, while the organ provides harmonic support. The score is written in a key with two flats (B-flat major or D minor) and a common time signature. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks.

Missa

em louvor a Nossa Senhora Aparecida

Kyrie

Nacif Farah
(1901-1955)

Moderato

pp

7

pp

mf

14

f

f

22

pp

27

31

pp

p

36

mf

Poco più

43

pp

47

mf

f

52

p

rall.

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Missa

em louvor a Nossa Senhora Aparecida

Kyrie

Nacif Farah
(1901-1955)

Moderato

pp

8

pp

mf

15

f

f

23

pp

Lo s'tesso movimento

29

pp

p

Poco più

39

mf

pp

47

mf

f

55

p

rall.

Missa

em louvor a Nossa Senhora Aparecida

Kyrie

Nacif Farah
(1901-1955)

Moderato

8

Soprano

Contralto

Bass

pp Ky - ri - e e - lei - son. *mf* Ky - ri - e e -

15

S

CAlt.

B

lei - son. *f* Ky - ri - e, *f* Ky - ri - e e - lei - son,

Lo s'tesso movimento

23 6 31

S

CAlt.

B

e - lei - son. *p* Chri - ste e - lei - son.

Chorus

3

Missa em louvor a Nossa Senhora Aparecida - "Kyrie" (FARAH)

36

S

mf
Chri - ste Chri - ste e - lei - son.

CAlt.

ste e - lei - son. *mf*
Chri - ste Chri - ste e - lei - son.

B

mf
Chri - ste Chri - ste e - lei - son.

Poco più

43

S

pp Ky - ri - e e - lei - son. *mf* Ky - ri - e e - lei - son.

CAlt.

pp Ky - ri - e e - lei - son. *mf* Ky - ri - e e - lei - son.

B

pp Ky - ri - e e - lei - son. *mf* Ky - ri - e e - lei - son.

51

S

f Ky - ri - e, Ky - ri - e *p* e - lei - son e - lei - son. *rall.*

CAlt.

f Ky - ri - e, Ky - ri - e *p* e - lei - son e - lei - son.

B

f Ky - ri - e, Ky - ri - e *p* e - lei - son e - lei - son.

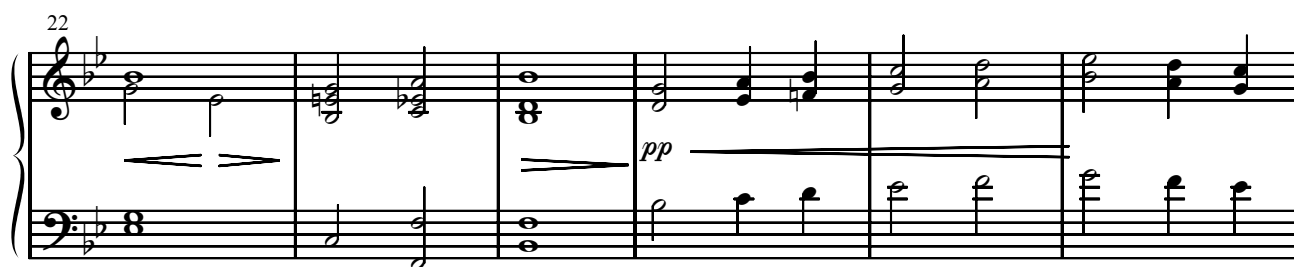
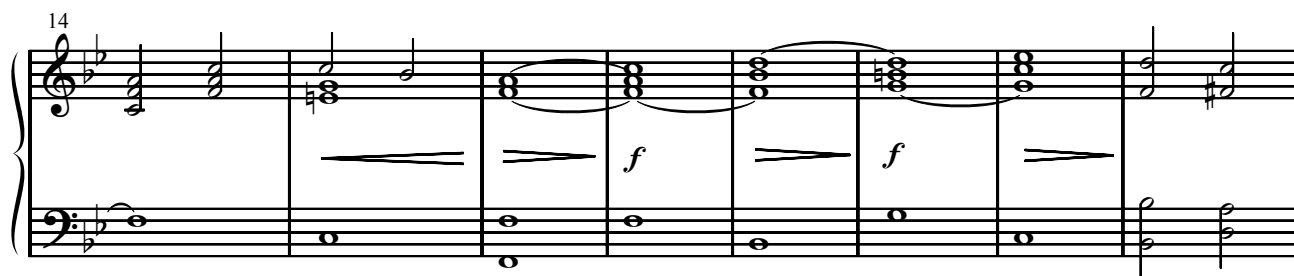
Missa

em louvor a Nossa Senhora Aparecida

Kyrie

Nacif Farah
(1901-1955)

Moderato



Organ

3

Missa em louvor a Nossa Senhora Aparecida - "Kyrie" (FARAH)

Lo s'tesso movimento

28

pp

35

p

mf

Poco più

41

pp

mf

48

f

p

56

rall.

Missa

em louvor a Nossa Senhora Aparecida

Kyrie

Nacif Farah
(1901-1955)

Moderato

The musical score for Violin I, Kyrie, Moderato section, consists of eight staves of music. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various dynamics and articulations:

- Staff 1: *pp* (pianissimo), followed by a crescendo and a decrescendo.
- Staff 2: *pp* (pianissimo), followed by a crescendo and a decrescendo, ending with *mf* (mezzo-forte).
- Staff 3: *f* (forte), followed by a crescendo and a decrescendo.
- Staff 4: *pp* (pianissimo), followed by a crescendo and a decrescendo.
- Staff 5: *pp* (pianissimo), followed by a crescendo and a decrescendo, ending with *p* (piano).
- Staff 6: *mf* (mezzo-forte), followed by a crescendo and a decrescendo, ending with *pp* (pianissimo).
- Staff 7: *mf* (mezzo-forte), followed by a crescendo and a decrescendo, ending with *f* (forte).
- Staff 8: *p* (piano), followed by a decrescendo and a crescendo, ending with *rall.* (rallentando).

Missa

em louvor a Nossa Senhora Aparecida

Kyrie

Nacif Farah
(1901-1955)

Moderato

The musical score for Violin II, Kyrie, Moderato section, consists of eight staves of music. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamics and articulations:

- Staff 1: Starts with a *pp* (pianissimo) dynamic. The melody is composed of eighth and quarter notes.
- Staff 2: Continues the melody. Dynamics include *pp* and *mf* (mezzo-forte).
- Staff 3: Features a *f* (forte) dynamic. The melody is composed of quarter and eighth notes.
- Staff 4: Continues the melody. Dynamics include *pp* and *f*.
- Staff 5: Labeled "Lo s'tesso movimento". Starts with a *pp* dynamic. The melody is composed of quarter and eighth notes.
- Staff 6: Continues the melody. Dynamics include *mf* and *pp*.
- Staff 7: Labeled "Poco più". Starts with a *mf* dynamic. The melody is composed of quarter and eighth notes.
- Staff 8: Continues the melody. Dynamics include *p* (piano) and *rall.* (rallentando).

Missa

em louvor a Nossa Senhora Aparecida

Kyrie

Nacif Farah
(1901-1955)

Moderato

pp

8

pp

mf

16

f

f

25

pp

31

Lo s'tesso movimento

pp

p

mf

41

Poco più

pp

mf

48

f

55

p

rall.

Missa

em louvor a Nossa Senhora Aparecida

Kyrie

Nacif Farah
(1901-1955)

Moderato

pp

8

pp

mf

16

f

f

25

pp

31

Lo s'tesso movimento

pp

p

39

mf

Poco più

pp

47

mf

f

p

56

rall.

Missa

em louvor a Nossa Senhora Aparecida

Kyrie

Nacif Farah
(1901-1955)

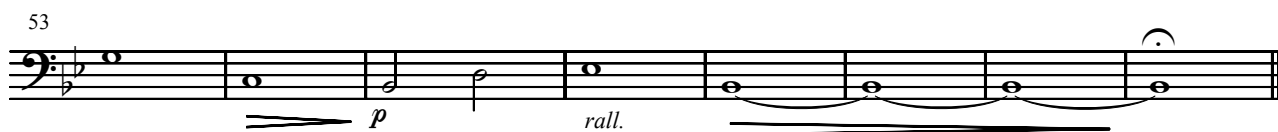
Moderato



Lo s'tesso movimento



Poco più



*Missa em louvor a Nossa Senhora Aparecida (FARAH)***Gloria****Maestoso**

Flute *f*

Clarinet in Bb *f*

Soprano *f* Et in ter - ra

Contralto *f* Et in ter - ra

Bass *f* Et in ter - ra

Organ *f*

Maestoso

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*

Score

6

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pax ho - mi - ni - bus bo - nae vo - lun -

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

Meno

11

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

ta - tis *p* Lau - da - mus - te Be - ne -

ta - tis *p* Lau - da - mus - te Be - ne -

ta - tis *p* Lau - da - mus - te Be - ne -

ta - tis *p* Lau - da - mus - te Be - ne -

11

p

p

p

p

p

p

Score

*Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)***Lento**

15

Fl.

Cl.

S

di - ci - mus - te A - do - ra - mus - te Glo - ri - fi - ca - mus -

CAlt.

di - ci - mus - te A - do - ra - mus - te Glo - ri - fi - ca - mus -

B

di - ci - mus - te A - do - ra - mus - te Glo - ri - fi - ca - mus -

15

Org.

15

Lento

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

Andantino

20

Fl. *mf* *p*

Cl. *mf* *p*

S
te

CAlt. *Solo*
te *p* Gra - ti - as a - gi - mus ti - bi

B
te

20

Org. *mf* *p*

20

Andantino

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p*

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

This musical score is for the 'Gloria' from J.S. Bach's Mass in B minor. The score is written for a full orchestra and a vocal soloist. The key signature is B minor (three flats) and the time signature is common time (C). The score is divided into two systems, each starting at measure 25.

First System (Measures 25-30):

- Flute (Fl.):** Plays a melodic line with a triplet of eighth notes in measure 25. Dynamic: *mf*.
- Clarinet (Cl.):** Plays a melodic line with a triplet of eighth notes in measure 25. Dynamic: *mf*.
- Soprano (S):** Silent until measure 29, where it begins a vocal line. Dynamic: *mf*. The lyrics are "Do - mi - ne".
- Chamberlain (CAlt.):** Plays a melodic line with a triplet of eighth notes in measure 25. The lyrics are "pro - pter ma - gnam Glo - ri - am tu - am."
- Bass (B):** Silent.

Second System (Measures 31-36):

- Organ (Org.):** Plays a melodic line with a triplet of eighth notes in measure 31. Dynamic: *mf*.
- Violin I (Vln. I):** Plays a melodic line with a triplet of eighth notes in measure 31. Dynamic: *mf*.
- Violin II (Vln. II):** Plays a melodic line with a triplet of eighth notes in measure 31. Dynamic: *mf*.
- Viola (Vla.):** Plays a melodic line with a triplet of eighth notes in measure 31. Dynamic: *mf*.
- Violoncello (Vlc.):** Plays a melodic line with a triplet of eighth notes in measure 31. Dynamic: *mf*.
- Contra Bass (Cb.):** Plays a melodic line with a triplet of eighth notes in measure 31. Dynamic: *mf*.

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

De - us Rex coe - les - tis De - us Pa - ter om - ni - po -

Detailed description: This page of a musical score contains measures 31 through 36. The score is for a Gloria, specifically the 'Gloria' section by Farah. The instruments and voices included are Flute (Fl.), Clarinet (Cl.), Soprano (S), Contralto (CAlt.), Bass (B), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line (Soprano) has lyrics: 'De - us Rex coe - les - tis De - us Pa - ter om - ni - po -'. The organ and string parts provide harmonic support. The flute and clarinet parts have melodic lines. The contralto and bass parts are currently silent.

Score

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

Poco più

[illegible]

Score

21

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

[illegible]

Score

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

Lento

48

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

rall.

rall.

rall.

rall.

rall.

rall.

rall.

pp

pp

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

Qui - tol - lis pe -

Lento

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

53

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp pe - ca - ta mun - di.

ca - ta

p Qui -

p Mi - se - re - re no - bis

Score

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

58

Fl. *p* *f*

Cl. *p* *f*

S *f* sus - ci - pe de - pre - ca - ti - o - nem

CAlt. tol - lis pec - ca - ta mun - di

B

Org. *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

Score

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

25

[illegible]

Score

*Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)***Maestoso**

68

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Maestoso

f

f

f

f

f

f

f

f

f

f

bis.

no - bis

no - bis

f Quo - ni - am Tu

f Quo - ni - am Tu

f Quo - ni - am Tu

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

73

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

so - lus San - ctus Tu so - lus Do - mi - nus Tu

so - lus San - ctus Tu so - lus Do - mi - nus Tu

so - lus San - ctus Tu so - lus Do - mi - nus Tu

12/8

Score

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

78

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ff a tempo

ff a tempo

rall.

a tempo

pp

ff

so - lus Al - tis - si - mus Je - su Chri - ste Cum San - cto

so - lus Al - tis - si - mus Je - su Chri - ste Cum San - cto

so - lus Al - tis - si - mus Je - su Chri - ste Cum San - cto

so - lus Al - tis - si - mus Je - su Chri - ste Cum San - cto

78

ff a tempo

ff a tempo

ff a tempo

ff a tempo

ff a tempo

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

83

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Spi - ri - tu in glo - ria De - i Pa - tris.

Spi - ri - tu in glo - ria De - i Pa - tris.

Spi - ri - tu in glo - ria De - i Pa - tris.

Score

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

87

Fl. *f* *rit.*

Cl. *f* *rit.*

S *f* *A* *rit.* *mem.*

CAlt. *f* *A* *mem,* *rit.* *a - mem.*

B *f* *A* *mem,* *rit.* *a - mem.*

Org. *f* *rit.*

Vln. I *f* *rit.*

Vln. II *f* *rit.*

Vla. *f* *rit.*

Vlc. *f* *rit.*

Cb. *f* *rit.*

Detailed description: This page of a musical score, numbered 30, is for the 'Gloria' section of a Mass in honor of Nossa Senhora Aparecida by composer FARAH. The score is for measures 87 through 90. It features a vocal ensemble (Soprano, Alto, Tenor, Bass) and a large instrumental ensemble including Flute, Clarinet, Organ, Violins I & II, Viola, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts have lyrics in Portuguese: 'mem.' (memória) and 'a - mem.' (a memória). The instrumental parts are marked with a forte 'f' dynamic and a 'rit.' (ritardando) instruction in the final measure. The score is written in a standard musical notation with various articulations like accents and slurs.

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Maestoso

Gloria

f

8

Meno

p

15

Lento

3 20

Andantino

mf *p*

24

3

mf

31

Poco più

38

f

Lento

2 44

f a tempo

46

rall.

Lento

53

p

60

f *p*

Maestoso

68

f

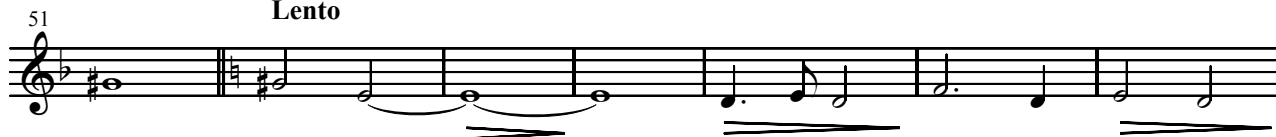
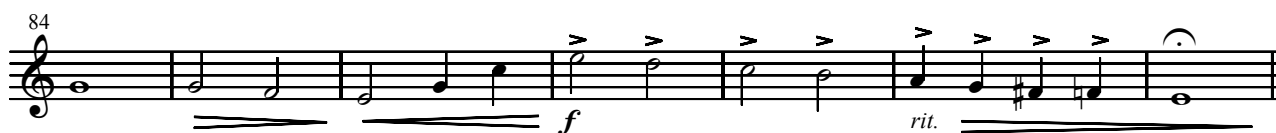
76

2 82

ff a tempo

84

f *rit.*

*Missa em louvor a Nossa Senhora Aparecida (FARAH)***Gloria****Maestoso****Meno****Lento****Andantino****Poco più****Lento****Lento****Maestoso**

Chorus

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Gloria

Maestoso

Soprano

Contralto

Bass

3

f Et in ter - ra pax ho - mi - ni -

8

S

CAlt.

B

Meno

bus bo - nae vo - lun - ta - tis *p* Lau - da - mus -

14

S

CAlt.

B

Lento

te Be - ne - di - ci - mus - te A - do - ra - mus - te Glo - ri - fi -

19

S

CAlt.

B

Andantino

ca - mus - te

Solo

p Gra - ti - as a - gi - mus ti - bi

Chorus

5

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

25

S **Solo**
mf Do - mi - ne De - us

CAlt.
pro - pter ma - gnam Glo - ri - am tu - am.

B

32

S
Rex coe - les - tis De - us Pa - ter om - ni - po - tens.

CAlt.

B

38 **Poco più** **Lento**

S **Tutti**
f Do - mi - ni Fi - li u - ni - ge - ni - te, *pp* Je - sus

CAlt. **Tutti**
f Do - mi - ni Fi - li u - ni - ge - ni - te, *pp* Je - sus

B
f Do - mi - ni Fi - li u - ni - ge - ni - te, *pp* Je - sus

43 *a tempo*

S
Chri - ste *f* Do - mi - ne De - us, A - gnus De - i

CAlt. *a tempo*
Chri - ste *f* Do - mi - ne De - us, A - gnus De - i

B
a tempo
Chri - ste *f* Do - mi - ne De - us, A - gnus De - i

Chorus

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

48 *rall.* **Lento**

S Fi - li - us Pa - tris.

CAlt. Fi - li - us Pa - tris. *pp* Qui - tol - lis pe -

B Fi - li - us Pa - tris.

53 *pp* pe - ca - ta mun - di.

CAlt. ca - ta *p* Qui -

B *p* Mi - se - re - re no - bis

58 *f* sus - ci - pe de - pre - ca - ti - o - nem

CAlt. tol - lis pec - ca - ta mun - di

B

63 *pp* Mi - se - re - re no -

CAlt. *pp* Mi - se - re - re

B *p* Qui - se - des ad dex - te - ram Pa - tris *pp rall.* Mi - se - re - re

Chorus

7

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

Maestoso

68 3 72

S bis. *f* Quo - ni - am Tu so - lus San -

CAlt. no - bis *f* Quo - ni - am Tu so - lus San -

B no - bis *f* Quo - ni - am Tu so - lus San -

75

S ctus Tu so - lus Do - mi - nus Tu so - lus Al - tis - si - mus

CAlt. ctus Tu so - lus Do - mi - nus Tu so - lus Al - tis - si - mus

B ctus Tu so - lus Do - mi - nus Tu so - lus Al - tis - si - mus

80 *rall.* *a tempo*

S *pp* Je - su Chri - ste Cum *ff* San - cto Spi - ri - tu in glo - ria De - i Pa -

CAlt. *pp* Je - su Chri - ste Cum *ff* San - cto Spi - ri - tu in glo - ria De - i Pa -

B *pp* Je - su Chri - ste Cum *ff* San - cto Spi - ri - tu in glo - ria De - i Pa -

86 *rit.*

S tris. *f* A - mem.

CAlt. tris. *f* A - mem, a - mem.

B tris. *f* A - mem, a - mem.

Organ

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Gloria

Maestoso

First system of the Gloria, Maestoso section. The music is in G major (one sharp) and common time (C). It features a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a steady bass line. A forte (*f*) dynamic marking is present in the first measure.

Meno

Second system of the Gloria, Meno section. The music continues in G major and common time. The tempo is slower than the previous section. The right hand features more melodic lines with slurs, and the left hand provides harmonic support. The system begins with a measure number of 7.

Lento

Third system of the Gloria, Lento section. The music is in G major and common time. The tempo is very slow. The right hand has a melodic line starting with a piano (*p*) dynamic, which transitions to mezzo-forte (*mf*) later in the system. The left hand plays chords and single notes. A measure number of 13 is indicated at the start, and a 3-measure rest is shown in the right hand. The system ends with a 3-measure rest in the right hand and a 3-measure rest in the left hand.

Andantino

Fourth system of the Gloria, Andantino section. The music is in G major and 3/4 time. The tempo is moderate. The right hand plays a melodic line with a piano (*p*) dynamic. The left hand plays a steady bass line. A measure number of 21 is indicated at the start.

Fifth system of the Gloria, Andantino section. The music continues in G major and 3/4 time. The right hand features a melodic line with a mezzo-forte (*mf*) dynamic. The left hand provides harmonic support. A measure number of 28 is indicated at the start.

Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)

Poco più

35

f

Lento

41

2

44

f a tempo

Lento

48

rall.

pp

54

p

59

f

Organ

*Missa em louvor a Nossa Senhora Aparecida - "Gloria" (FARAH)***Maestoso**

64

p *f*

70

f

75

f

82

ff a tempo

86

f *rit.*

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Maestoso

Gloria

7 *f*

Meno

13 *p* *Lento* 3 20 *mf* *Andantino* *p*

22

30 *mf* *Poco più* *Lento* 2 44 *f a tempo*

38 *f*

45 *Lento* *rall.*

52

58 *p* *f*

63 *p* *f* *Maestoso*

70

76 2 82 *ff a tempo*

85 *f* *rit.*

Gloria

Maestoso

f

7 **Meno**

13 **Lento** **Andantino**
3 20
p *mf* *p*

22

30 *mf*

38 **Poco più** **Lento**
f 2 44
f a tempo

45 *rall.*

52 **Lento**

58 *p* *f*

63 **Maestoso**
p *f*

70

76 2 82
ff a tempo

84 *f* *rit.*

Gloria

Maestoso

f

8

Meno

p

16

Lento

3

20

Andantino

mf

p

26

mf

34

Poco più

f

40

Lento

2

44

f a tempo

Lento

49

rall.

57

p

f

Maestoso

64

p

f

72

78

2

82

ff a tempo

86

f

rit.

Violoncello

3

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Gloria

Maestoso

f

7

Meno

14

Lento

3

20

Andantino

mf

p

24

mf

33

Poco più

f

40

Lento

2

44

f a tempo

49

Lento

rall.

56

p

f

62

p

Maestoso

69

f

77

2

82

ff a tempo

85

f

rit.

Gloria

Maestoso

8 **f**

15 **Lento** **3** **20** **p** **Andantino**

24 **mf**

32 **Poco più** **f**

39 **Lento** **2** **44** **f a tempo**

48 **Lento** **rall.**

55 **p**

61 **f** **p**


68 **Maestoso** **f**

75 **2** **82** **ff a tempo**

84 **f** **rit.**

Flute

Flute



Moderato

f

Clarinet in B \flat

Soprano

Pa - trem om - ni - po - ten - tem,

Contralto

f Pa - trem om - ni - po - ten - tem,

Bass

f Pa - trem om - ni - po - ten - tem,

Organ

A musical score for the song 'The Rose Tree'. It features a piano introduction in G minor, 3/4 time. The score is written for piano (p) and includes a key signature of two flats (Bb and Eb) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The piano introduction consists of five measures. The first measure has a forte (f) dynamic marking. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The second measure has a half note G4 in the treble and a half note G3 in the bass. The third measure has a half note F4 in the treble and a half note F3 in the bass. The fourth measure has a half note E4 in the treble and a half note E3 in the bass. The fifth measure has a half note D4 in the treble and a half note D3 in the bass. The score ends with a double bar line.

Violin I

Violin II

Viola

[illegible]

Violoncello

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is common time (C). The melody starts with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The first measure is marked with a forte 'f' dynamic. The second measure contains a half note D2. The third measure contains a whole note C2. The fourth measure contains a half note B1 and a half note A1. The fifth measure contains a half note G1 and a half note F1. The piece ends with a double bar line.

Contrabass

This musical score is for the 'Gloria in excelsis Deo' by Johann Sebastian Bach, specifically the section for the Gloria. The score is arranged for a full orchestra and a vocal ensemble. The instruments and voices included are:

- Fl.** (Flute)
- Cl.** (Clarinet)
- S.** (Soprano)
- CAlt.** (Cello/Alto)
- B.** (Bass)
- Org.** (Organ)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Cello/Bass)

The score is written in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro'. The key signature is G major. The score is divided into measures, with a repeat sign at the end of the first measure. The lyrics are in Latin: 'fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um'.

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

10

Fl.

Cl.

S

om - ni - um et in - vi - si - bi - li - um *f* Et in u - num Do - mi - num

CAlt.

om - ni - um et in - vi - si - bi - li - um *f* Et in u - num Do - mi - num

B

om - ni - um et in - vi - si - bi - li - um *f* Et in u - num Do - mi - num

Org.

10

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f

Score

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

15

Fl. *pp*

Cl. *pp*

S *pp* Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni -

CAlt. *pp* Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni -

B *pp* Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni -

Org. *pp*

15

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

[illegible]

Score

*Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)***Meno**

25

Fl. *f*

Cl. *f*

S *f* De - um de

CAlt.

B *f* Et ex Pa - tre na - tum an - te om - nia sae - cu - la.

25

Org. *f*

25

Meno

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

30

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

De - o, lu - men de lu - mi - ne, De - um ve - rum

f De - um de De - o, Lu - mem de lu - mi - ne,

Score

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

Fl. 34 *p*

Cl. *p*

S de De - o ve - ro. *p* Ge - ni - tum non

CAlt. De - um ve - rum de De - o ve - ro.

B

Org. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

39

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

cresc.

f

fac - ctum con sub - stan - tia lem Pa - tri per quem om nia

Score

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

43 **Meno**

Fl. *dim.* *pp*

Cl. *dim.* *pp*

S *dim.*
fa - cta sunt

CAlt. *pp* Qui pro - pter nos

B *pp* Qui pro - pter nos

Org. *dim.* *pp*

Vln. I *dim.* *pp*

Vln. II *dim.* *pp*

Vla. *dim.* *pp*

Vlc. *dim.* *pp*

Cb. *dim.* *pp*

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

49

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ho - mi - nes et pro - pter nos - tram sa - lu - tem dis - cen - dit de coe -

rall.

rall.

rall.

rall.

rall.

rall.

rall.

rall.

rall.

Score

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

Lento

54

Fl.

pp

Cl.

pp

S

pp Et in - car - na - tus

CAlt.

lis.

pp Et in - car - na - tus

B

lis.

pp Et in - car - na - tus

Org.

pp

54

Lento

Vln. I

pp

Vln. II

pp

Vla.

pp

Vlc.

pp

Cb.

pp

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

59

Fl.

Cl.

S

est de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne et

CAlt.

est de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne et

B

est de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne et

59

Org.

59

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Missa em louvor a Nossa Senhora Aparecida - “Credo” (FARAH)

[illegible]

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

68 *f a tempo*

Fl.

Cl.

f a tempo

S

f Cru - ci - fi - xus e - ti - am pro - no - bis sub

CAlt.

f Cru - ci - fi - xus e - ti - am pro - no - bis sub

B

f Cru - ci - fi - xus e - ti - am pro - no - bis sub

Org.

f a tempo

Vln. I

f a tempo

Vln. II

f a tempo

Vla.

f a tempo

Vlc.

f a tempo

Cb.

f a tempo

Score

Missa em louvor a Nossa Senhora Aparecida - “Credo” (FARAH)

[illegible]

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

Allegro

77

Fl.

Cl.

S

CAlt.

B

Org.

77

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Allegro

f

f

f

f

f

Score

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

81

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f Et re - sur - re - xit ter - ti - a

f Et re - sur - re - xit ter - ti - a

f Et re - sur - re - xit ter - ti - a

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

85

Fl.

Cl.

S

di - e se - cun - dum Scri - ptu - ras Et as - cen - di in coe lum

CAlt.

di - e se - cun - dum Scri - ptu - ras Et as - cen - di in coe lum

B

di - e se - cun - dum Scri - ptu - ras Et as - cen - di in coe lum

Org.

85

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Score

Missa em louvor a Nossa Senhora Aparecida - “Credo” (FARAH)

[illegible]

Missa em louvor a Nossa Senhora Aparecida - “Credo” (FARAH)

[illegible]

Score

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

Andante

99

Fl.

poco rall.

p

Cl.

poco rall.

p

S

poco rall.

non e - rit fi - nis.

CAlt.

poco rall.

Solo

p Et - in Spi - ri - tum

B

poco rall.

non e - rit fi - nis.

Org.

99

poco rall.

p

Andante

99

Vln. I

poco rall.

p

Vln. II

poco rall.

p

Vla.

poco rall.

p

Vlc.

poco rall.

p

Cb.

poco rall.

p

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

105

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

San - ctum Do - mi-num et vi - vi - fi - can - tem. Qui ex

Score

Missa em louvor a Nossa Senhora Aparecida - “Credo” (FARAH)

[illegible]

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

119

Fl.

Cl.

S

Pa - tre et Fi - li - o si - mul a - do - ra - tur

CAlt.

B

Pa - tre et Fi - li - o si - mul a - do - ra - tur

119

Org.

119

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Score

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

126

Fl.

Cl.

S

et con glo - ri - fi - ca - tur. qui lo - cu - tus est

CAlt.

B

et con glo - ri - fi - ca - tur. qui lo - cu - tus est

126

Org.

126

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

Allegro

133

Fl.

Cl.

S

per Pro - phe - thas. *ff* Et u - nam San - ctam ca -

CAlt.

ff Et u - nam San - ctam ca -

B

per Pro - phe - thas. *ff* Et u - nam San - ctam ca -

Org.

133

ff

Vln. I

ff

Vln. II

ff

Vla.

ff

Vlc.

ff

Cb.

ff

Score

Missa em louvor a Nossa Senhora Aparecida - “Credo” (FARAH)

[illegible]

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

145

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f

f

fi - te - or u - nam ba - tis - ma in re - mis - si - o - nem pec - ca -

fi - te - or u - nam ba - tis - ma in re - mis - si - o - nem pec - ca -

fi - te - or u - nam ba - tis - ma in re - mis - si - o - nem pec - ca -

fi - te - or u - nam ba - tis - ma in re - mis - si - o - nem pec - ca -

Score

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

150

Fl. *rall.* *a tempo* *pp*

Cl. *rall.* *a tempo* *pp*

S *rall.* *a tempo* *pp*
to - rum. Et ex - pec - to - re sur - rer - cti - o - nem mor - tu -

CAlt. *rall.* *a tempo* *pp*
to - rum. Et ex - pec - to - re sur - rer - cti - o - nem mor - tu -

B *rall.* *a tempo* *pp*
to - rum. Et ex - pec - to - re sur - rer - cti - o - nem mor - tu -

Org. *rall.* *a tempo* *pp*

Vln. I *rall.* *a tempo* *pp*

Vln. II *rall.* *a tempo* *pp*

Vla. *rall.* *a tempo* *pp*

Vlc. *rall.* *a tempo* *pp*

Cb. *rall.* *a tempo* *pp*

Missa em louvor a Nossa Senhora Aparecida - “Credo” (FARAH)

Missa em louvor a Nossa Senhora Aparecida - “Credo” (FARAH)

156 **Vivo** 158

Fl. *f*

Cl. *f*

S
o - rum *f* et vi - tam ven - tu - ri sae - cu -

CAlt.
o - rum *f* et vi - tam ven - tu - ri sae - cu -

B
o - rum *f* et vi - tam ven - tu - ri sae - cu -

Org. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

Score

Missa em louvor a Nossa Senhora Aparecida - “Credo” (FARAH)

Maestoso

161

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f

rit.

li.

f *A*

mem,

rit. mem,

a - mem.

161

Maestoso

161

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f

rit.

f

rit.

f

rit.

f

rit.

Flute

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Credo

Moderato

f

6 *mf*

11 *f* *pp*

16 *p*

Meno

22 *f*

28 *f*

34 *p*

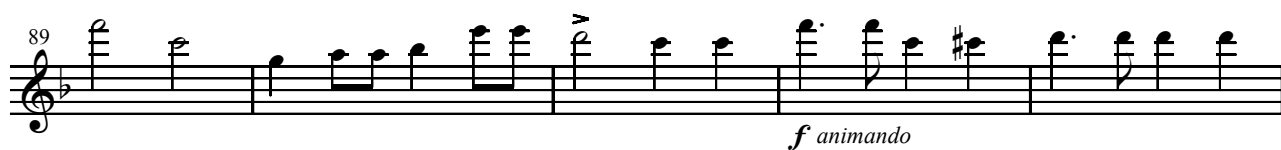
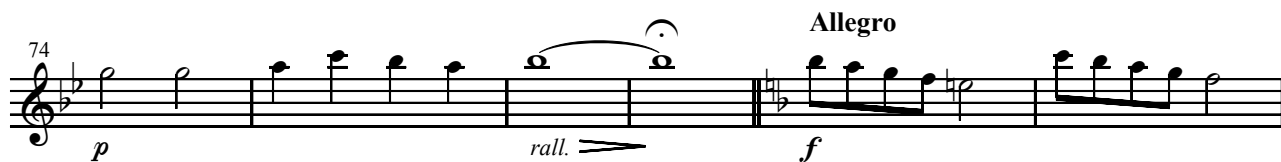
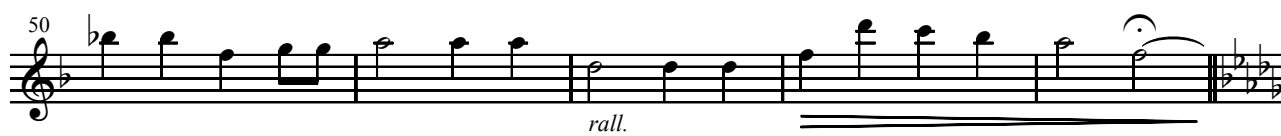
39 *cresc.* *f* *dim.*

44 *Meno* *pp*

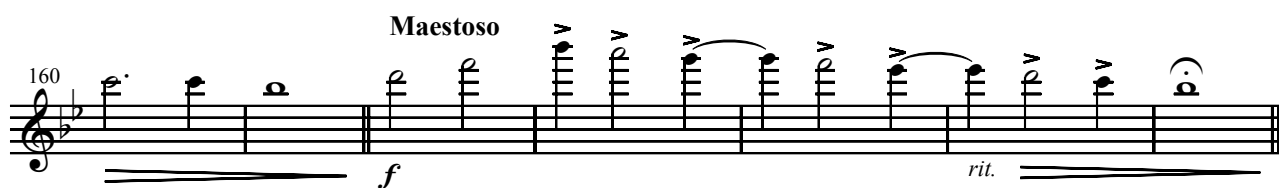
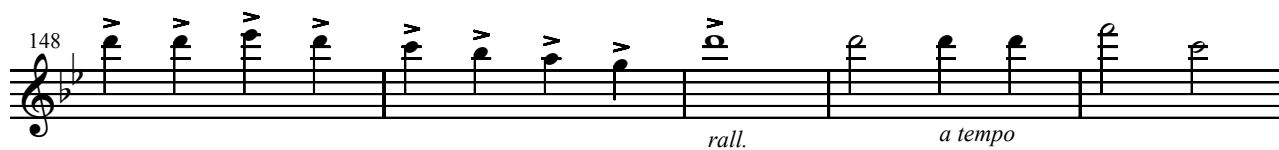
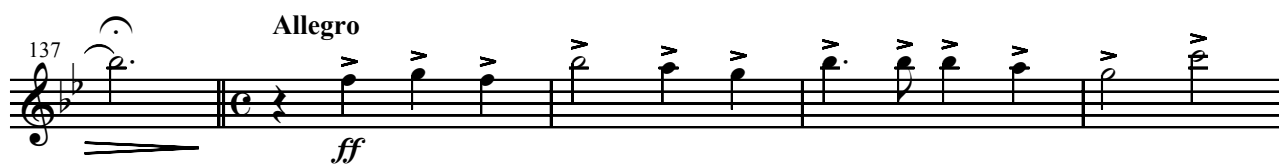
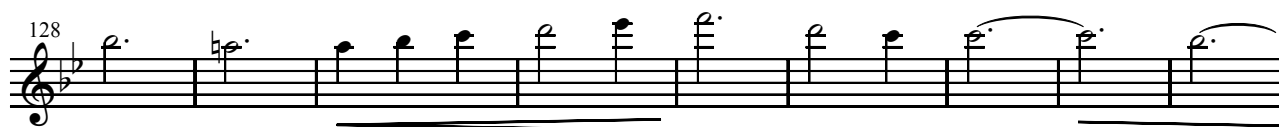
Flute

5

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)



Flute

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

Clarinet in B \flat
Missa em louvor a Nossa Senhora Aparecida (FARAH)

Credo

Moderato

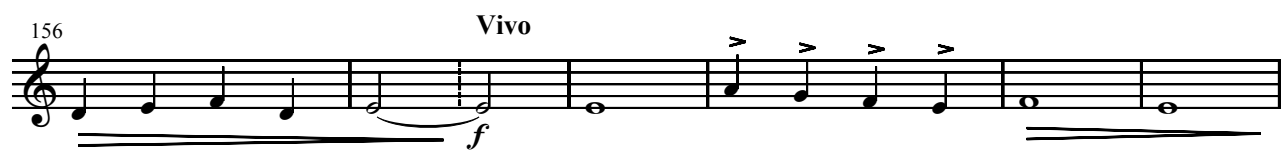
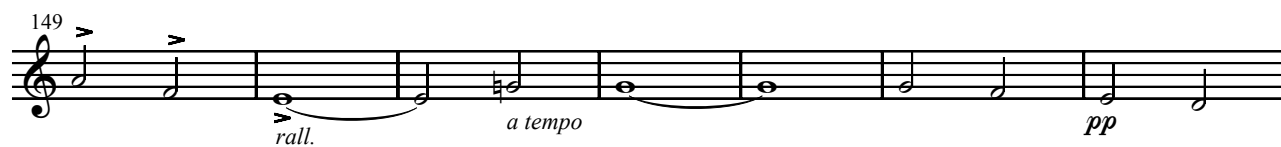
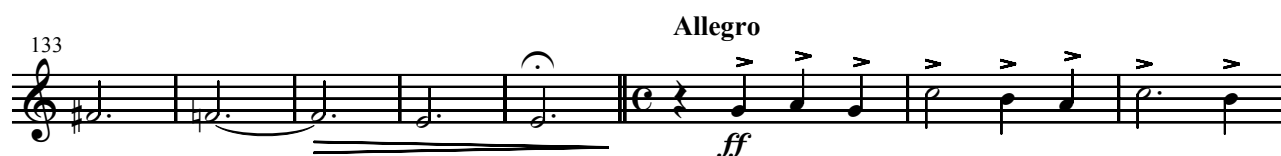
The musical score for the Clarinet in B \flat part of the Credo section, Moderato tempo, consists of ten staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various dynamics and articulations:

- Staff 1: Starts with a forte (*f*) dynamic and a crescendo hairpin.
- Staff 2: Starts with a mezzo-forte (*mf*) dynamic and a crescendo hairpin, followed by a forte (*f*) dynamic.
- Staff 3: Starts with a pianissimo (*pp*) dynamic and a crescendo hairpin, followed by a piano (*p*) dynamic.
- Staff 4: Starts with a piano (*p*) dynamic and a crescendo hairpin, followed by a forte (*f*) dynamic.
- Staff 5: Starts with a forte (*f*) dynamic and a crescendo hairpin, followed by a piano (*p*) dynamic.
- Staff 6: Starts with a piano (*p*) dynamic and a crescendo hairpin, followed by a forte (*f*) dynamic and a decrescendo (*dim.*) hairpin.
- Staff 7: Starts with a piano (*p*) dynamic and a crescendo hairpin, followed by a forte (*f*) dynamic and a decrescendo (*dim.*) hairpin.
- Staff 8: Starts with a piano (*p*) dynamic and a crescendo hairpin, followed by a forte (*f*) dynamic and a decrescendo (*dim.*) hairpin.
- Staff 9: Starts with a piano (*p*) dynamic and a crescendo hairpin, followed by a forte (*f*) dynamic and a decrescendo (*dim.*) hairpin.
- Staff 10: Starts with a piano (*p*) dynamic and a crescendo hairpin, followed by a forte (*f*) dynamic and a decrescendo (*dim.*) hairpin.

Tempo markings include **Moderato**, **Meno**, **Lento**, and **Allegro**. The score also includes a **rall.** (rallentando) marking at the end of the section.

Clarinet in B \flat
Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

5



Organ
Missa em louvor a Nossa Senhora Aparecida (FARAH)

7

Credo

Moderato

Measures 1-5 of the Credo section. The music is in G minor (three flats) and 4/4 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with a sharp accidental in measure 4, while the left hand provides a steady bass accompaniment.

Measures 6-10 of the Credo section. The music continues with a mezzo-forte (*mf*) dynamic. The right hand has a more active melodic line, and the left hand features a walking bass line.

Measures 11-15 of the Credo section. The music features a forte (*f*) dynamic in measure 12, followed by a piano (*pp*) dynamic in measure 14. The right hand has a melodic line with a long note in measure 14, while the left hand has a bass line with a long note in measure 12.

Measures 16-20 of the Credo section. The music continues with a steady melodic line in the right hand and a bass line in the left hand. The dynamics are not explicitly marked in this system.

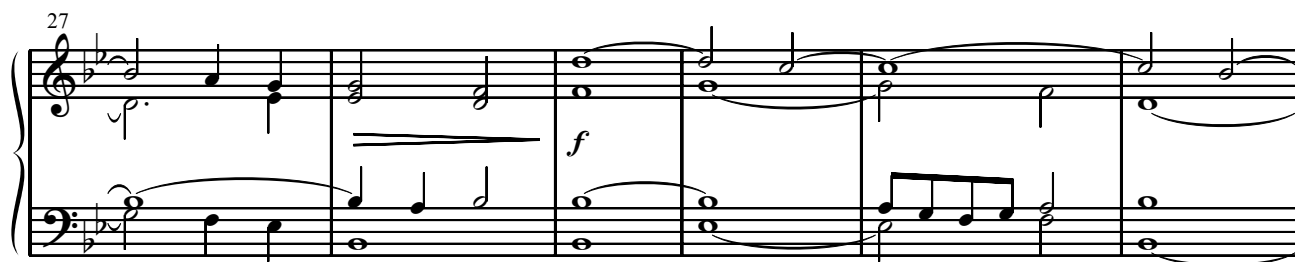
Meno

Measures 21-25 of the Credo section. The music begins with a piano (*p*) dynamic in measure 21 and a forte (*f*) dynamic in measure 23. The tempo is marked 'Meno' (slower). The right hand has a melodic line with a long note in measure 23, while the left hand has a bass line with a long note in measure 23.

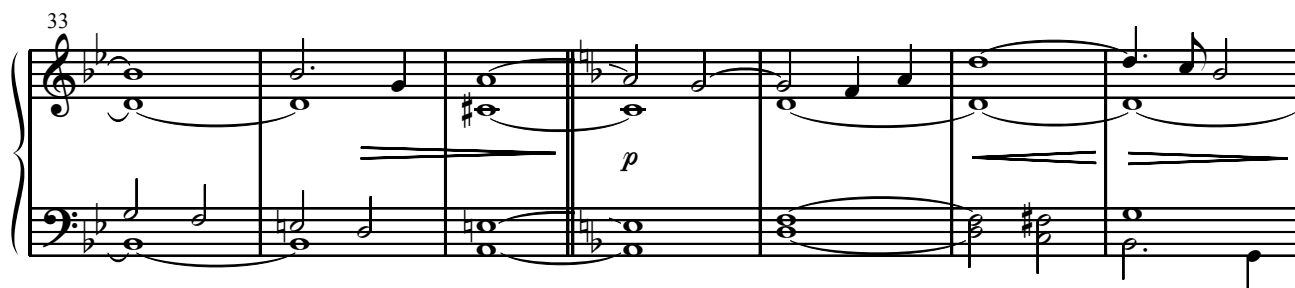
Organ

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

27



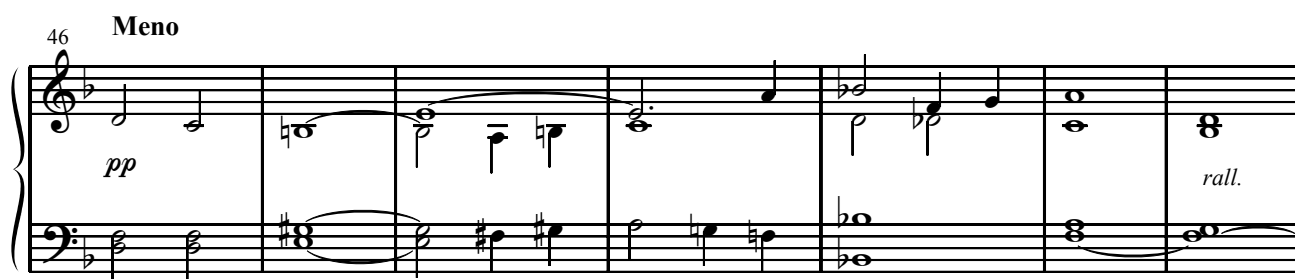
33



40



46 **Meno**



53 **Lento**



Organ

9

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

68

f a tempo

p

75

Allegro

rall.

f

80

85

91

f animando

rall. pp

Organ

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

Andante

98

mf a tempo *poco rall.* *p*

105

112

p

119

126

Organ

11

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

Allegro

134

ff

141

f

148

rall. *a tempo*

Vivo

154

pp *f*

Maestoso

160

f *rit.*

Chorus

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Moderato

Credo

Soprano

Contralto

Bass

7

S

CAlt.

B

12

S

CAlt.

B

17

S

CAlt.

B

25 **Meno**

f Pa - trem om - ni - po - ten - tem, fa - cto - rem

f Pa - trem om - ni - po - ten - tem, fa - cto - rem

f Pa - trem om - ni - po - ten - tem, fa - cto - rem

coe - li et ter - rae, *mf* vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

coe - li et ter - rae, *mf* vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

coe - li et ter - rae, *mf* vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

um *f* Et in u - num Do - mi - num *pp* Je - sum Chris - tum

um *f* Et in u - num Do - mi - num *pp* Je - sum Chris - tum

um *f* Et in u - num Do - mi - num *pp* Je - sum Chris - tum

Fi - li - um De - i u - ni - ge - ni - tum.

Fi - li - um De - i u - ni - ge - ni - tum.

Fi - li - um De - i u - ni - ge - ni - tum. *f* Et ex Pa - tre

Chorus

9

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

26

S *f* De - um de De - o,

CAlt. *f* De - um de

B na - tum an - te om - nia sae - cu - la.

31

S lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro.

CAlt. De - o, Lu - mem de lu - mi-ne, De - um ve - rum de De - o ve - ro.

B

36 38 *cresc.*

S *p* Ge - ni - tum non fac - ctum con sub - stan - tia lem Pa - tri per

CAlt.

B

42 *dim.* **Meno**

S *f* quem om nia fa - cta sunt

CAlt. *pp* Qui

B *pp* Qui

Chorus

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

48

S

CAlt.

B

rall.

pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem dis - cen - dit de

pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem dis - cen - dit de

53

Lento

2

57

S

CAlt.

B

pp

Et in - car - na - tus est de Spi - ri - tu

coe - lis. *pp* Et in - car - na - tus est de Spi - ri - tu

coe - lis. *pp* Et in - car - na - tus est de Spi - ri - tu

61

S

CAlt.

B

San - cto ex Ma - ri - a vir - gi - ne et ho - mo fa - ctus est et ho - mo

San - cto ex Ma - ri - a vir - gi - ne et ho - mo fa - ctus est et ho - mo

San - cto ex Ma - ri - a vir - gi - ne et ho - mo fa - ctus est et ho - mo

66

rall.

S

CAlt.

B

rall.

fa - ctus est. *f* Cru - ci - fi - xus e - ti - am pro -

fa - ctus est. *f* Cru - ci - fi - xus e - ti - am pro -

fa - ctus est. *f* Cru - ci - fi - xus e - ti - am pro -

Chorus

11

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

71 *rall.*

S no - bis sub Pon - ti - o Pi - la - to *p* pas - sus et se - pul - tus est. *rall.*

CAlt. no - bis sub Pon - ti - o Pi - la - to *p* pas - sus et se - pul - tus est. *rall.*

B no - bis sub Pon - ti - o Pi - la - to *p* pas - sus et se - pul - tus est. *rall.*

Allegro

77 4 82 *f*

S Et re - sur - re - xit ter - ti - a di - e se -

CAlt. *f* Et re - sur - re - xit ter - ti - a di - e se -

B *f* Et re - sur - re - xit ter - ti - a di - e se -

86

S cun - dum Scri - ptu - ras Et as - cen - di in coe lum se det ad dex - te - ram

CAlt. cun - dum Scri - ptu - ras Et as - cen - di in coe lum se det ad dex - te - ram

B cun - dum Scri - ptu - ras Et as - cen - di in coe lum se det ad dex - te - ram

91 *f animando*

S Pa - tris et i - te - rum ven - tu - rus est cum glo - ria ju - di - ca - re

CAlt. *f animando* Pa - tris et i - te - rum ven - tu - rus est cum glo - ria ju - di - ca - re

B *f animando* Pa - tris et i - te - rum ven - tu - rus est cum glo - ria ju - di - ca - re

Chorus

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

96 *rall.* *pp* *mf a tempo* *poco rall.*

S
vi - vos et mor - tu - os cu - jus re - gni - non e - rit fi -

CAlt.
vi - vos et mor - tu - cu - jus re - gni - non e - rit fi -

B
vi - vos et mor - tu - os cu - jus re - gni - non e - rit fi -

101 **Andante**

S
- nis.

CAlt.
- nis. **Solo**
p Et - in Spi - ri - tum San - ctum Do - mi-num et vi -

B
- nis.

108

S

CAlt.
vi - fi - can - tem. Qui ex Pa - tre Fi - li - o que pro -

B

116

S
p Qui cum Pa - tre et Fi - li - o si - mul

CAlt.
ce - dit.

B
p Qui cum Pa - tre et Fi - li - o si - mul

Chorus

13

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

123

S a - do - ra - tur et con glo - ri - fi - ca - tur.

CAlt.

B a - do - ra - tur et con glo - ri - fi - ca - tur.

130

S qui - lo - cu - tus est per Pro - phe - thas.

CAlt.

B qui - lo - cu - tus est per Pro - phe - thas.

Allegro

138

ff S Et u - nam San - ctam ca - tho - li - cam et a - pos - to - li - cam ec -

ff CAIt. Et u - nam San - ctam ca - tho - li - cam et a - pos - to - li - cam ec -

ff B Et u - nam San - ctam ca - tho - li - cam et a - pos - to - li - cam ec -

143

S cle - si - am *f* Con - fi - te - or u - nam ba - tis - ma

CAIt. cle - si - am *f* Con - fi - te - or u - nam ba - tis - ma

B cle - si - am *f* Con - fi - te - or u - nam ba - tis - ma

Chorus

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

148 *rall.* *a tempo*

S in re - mis - si - o - nem pec - ca - to - rum. Et ex - pec - to -

CAlt. in re - mis - si - o - nem pec - ca - to - rum. Et ex - pec - to -

B in re - mis - si - o - nem pec - ca - to - rum. Et ex - pec - to -

153 **Vivo**

S re sur - rer - cti - o - nem *pp* mor - tu - o - rum *f* et

CAlt. re sur - rer - cti - o - nem *pp* mor - tu - o - rum *f* et

B re sur - rer - cti - o - nem *pp* mor - tu - o - rum *f* et

158 **Maestoso**

S vi - tam ven - tu - ri sae - cu - li.

CAlt. vi - tam ven - tu - ri sae - cu - li.

B vi - tam ven - tu - ri sae - cu - li.

163

S *f* *A* *rit.* mem.

CAlt. *f* *A* mem, *rit.* a - mem.

B *f* *A* *rit.* mem, a - mem.

Violin I
Missa em louvor a Nossa Senhora Aparecida (FARAH)

Credo

Moderato

f

6 *mf*

12 *f* *pp*

19 *p* *f* **Meno**

26 *f*

33 *p*

40 *cresc.* *f* *dim.*

46 **Meno** *pp* *rall.*

54 **Lento** *pp* 9 67 *f a tempo*

69 *p* *rall.*

77 **Allegro** *f*

Violin I

5

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

82

88 *f animando*

94 *rall. pp mf a tempo poco rall.*

101 *Andante p*

109

118 *p*

127

136 *Allegro ff*

142 *f*

148 *rall. a tempo*

154 *Vivo pp f*

161 *Maestoso f rit.*

Violin II
Missa em louvor a Nossa Senhora Aparecida (FARAH)

Credo

Moderato

Violin II score for the Credo section, measures 1-78. The score is written in G major (one sharp) and 4/4 time. It includes various dynamics and tempo markings.

Measures 1-5: **Moderato**, *f*

Measures 6-11: *mf*

Measures 12-18: *f*, *pp*

Measures 19-25: *p*, **Meno**, *f*

Measures 26-32: *f*

Measures 33-39: *p*

Measures 40-45: *cresc.*, *f*, *dim.*

Measures 46-53: **Meno**, *pp*, *rall.*

Measures 54-68: **Lento**, *pp*, *f a tempo*

Measures 69-77: *p*, *rall.*

Measures 78-84: **Allegro**, *f*

Violin II

5

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

84

90 *f animando* *rall. pp*

97 *mf a tempo* *poco rall.* *p* **Andante**

104

113 *p*

122

130

138 **Allegro** *ff*

144 *f*

149 *rall.* *a tempo*

155 **Vivo** *pp* *f*

162 **Maestoso** *f* *rit.*

Viola

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Credo

Moderato

7

14

20

28

37

46

53

68

76

f

mf

pp

p

f

cresc.

f

dim.

p

pp

rall.

f a tempo

p

rall.

f

Meno

Lento

Allegro

Viola

5

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

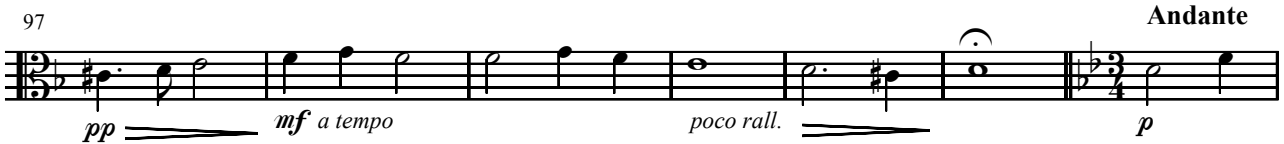
82



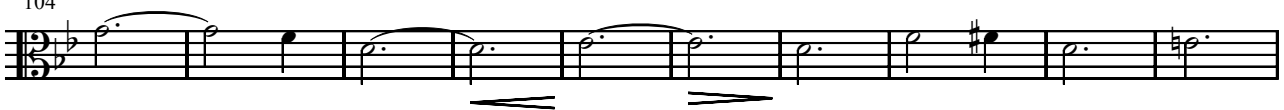
89



97



104



114



123



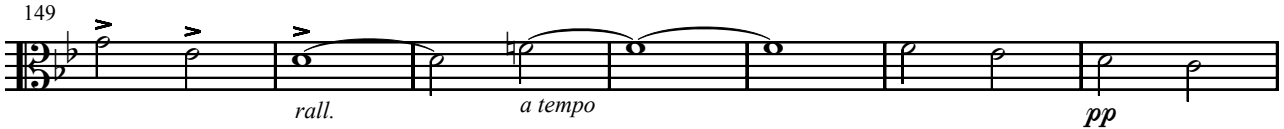
133



141



149



156



162



Violoncello

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Credo

Moderato

f
 7 **mf**
 13 **f** **pp**
 20 **p** **f** **Meno**
 28 **f**
 35 **p** **cresc.**
 42 **f** **dim.** **pp** **Meno**
 49 **rall.** **pp** **Lento**
 56 9 67 **f a tempo**
 71 **p** **rall.**
 78 **Allegro** **f**

Violoncello

5

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

83

90

f animando *rall.*

97

pp *mf a tempo* *poco rall.* *p* **Andante**

105

113

p

123

132

Allegro *ff*

140

f

148

rall. *a tempo*

155

Vivo *pp* *f*

162

Maestoso *f* *rit.*

Contrabass

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Credo

Moderato

7

14

20

28

37

43

51

67

76

f

mf

f

pp

p

f

pp

cresc.

f

dim.

pp

rall.

pp

f a tempo

p

f

Meno

Lento

Allegro

Contrabass

5

Missa em louvor a Nossa Senhora Aparecida - "Credo" (FARAH)

83



90



96



103 **Andante**



113



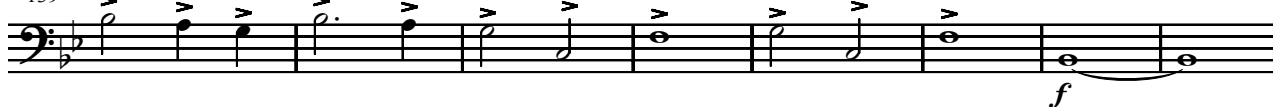
123



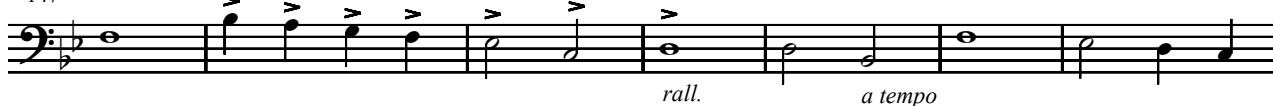
131



139



147



154



161



Sanctus

Moderato

Flute

Clarinet in B \flat

Soprano

Contralto

Bass

Organ

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

pp

pp

pp

pp

6

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

mf

f

San - ctus, San - ctus, San - ctus

Missa em louvor a Nossa Senhora Aparecida - "Sanctus" (FARAH)

11

Fl.

Cl.

S

ctus. *f* Do - mi - nus De - us Sa - ba - oth.

CAlt.

ctus. *f* Do - mi - nus De - us Sa - ba - oth.

B

ctus. *f* Do - mi - nus De - us Sa - ba - oth.

Org.

11

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f

Score

Missa em louvor a Nossa Senhora Aparecida - "Sanctus" (FARAH)

Poco più

16

Fl. *ff*

Cl. *ff*

S *f* Ple - ni sunt coe - li et ter -

CAlt. *f* Ple - ni sunt coe - li et ter -

B *f* Ple - ni sunt coe - li et ter -

Org. *ff*

16

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Score

Missa em louvor a Nossa Senhora Aparecida - "Sanctus" (FARAH)

67

[illegible]

Score

Missa em louvor a Nossa Senhora Aparecida - "Sanctus" (FARAH)

22 *rall.* **Mosso** *f*

Fl.

Cl.

rall. *f*

S

Tu - a.

CAlt.

rall. *f*

Tu - a.

B

rall. *f*

Tu - a.

Org.

rall. *f*

Mosso *f*

Vln. I

rall. *f*

Vln. II

rall. *f*

Vla.

rall. *f*

Vlc.

rall. *f*

Cb.

rall. *f*

Missa em louvor a Nossa Senhora Aparecida - "Sanctus" (FARAH)

26

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f Ho - san - na, Ho - san - na

f Ho - san - na, Ho - san - na

f Ho - san - na, Ho - san - na

Score

Missa em louvor a Nossa Senhora Aparecida - "Sanctus" (FARAH)

[illegible]

Flute

7

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Sanctus

Moderato

pp

7

11

f

This block contains the first system of the Moderato section, measures 1 through 11. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes, some beamed together. A dynamic marking of *pp* (pianissimo) is placed below the first measure. A crescendo hairpin spans from measure 1 to measure 11, where the dynamic changes to *f* (forte). The system ends with a double bar line.

Poco più

ff

16

19

dim.

This block contains the second system of the Moderato section, measures 16 through 19. It continues the melody with eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is placed below the first measure. The system ends with a double bar line. The third system, measures 19 through 22, begins with a treble clef and a key signature change to one flat (B-flat). The melody continues with eighth and sixteenth notes, some beamed together. A dynamic marking of *dim.* (diminuendo) is placed below the fourth measure. The system ends with a double bar line.

Mosso

rall.

f

22

27

32

dim.

rall.

This block contains the third system of the Moderato section, measures 22 through 32. It begins with a treble clef and a key signature of one flat (B-flat). The melody continues with eighth and sixteenth notes, some beamed together. A dynamic marking of *rall.* (rallentando) is placed below the first measure. A dynamic marking of *f* (forte) is placed below the second measure. The system ends with a double bar line. The fourth system, measures 27 through 32, begins with a treble clef and a key signature of one flat (B-flat). The melody continues with eighth and sixteenth notes, some beamed together. A dynamic marking of *dim.* (diminuendo) is placed below the first measure. A dynamic marking of *rall.* (rallentando) is placed below the second measure. The system ends with a double bar line.

Clarinet in B \flat
Missa em louvor a Nossa Senhora Aparecida (FARAH)

Sanctus

Moderato

pp

12 *f* Poco più *ff*

21 *dim.* *rall.* *f* Mosso

27 *dim.* *rall.*

Benedictus

Moderato

Mosso

pp

8 13 *f* Mosso

15 *rall.*

Agnus Dei

Moderato

p

9 *pp* *f*

18 *pp* *dim.*

26 *pp* *f*

34 *pp* *f*

43 *dim.* *rall.* *pp*

Chorus

15

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Sanctus

Moderato

4 6

Soprano

Contralto

Bass

p San - ctus, *mf* San - ctus *f* San - ctus. *f* Do - mi - nus De - us

p San - ctus, *mf* San - ctus *f* San - ctus. *f* Do - mi - nus De - us

p San - ctus, *mf* San - ctus *f* San - ctus. *f* Do - mi - nus De - us

Poco più

14

S

CAlt.

B

Sa - ba - oth. *f* Ple - ni sunt coe - li et ter - ra. Glo -

Sa - ba - oth. *f* Ple - ni sunt coe - li et ter - ra.

Sa - ba - oth. *f* Ple - ni sunt coe - li et ter - ra.

Mosso

21 27

S

CAlt.

B

dim. *rall.* *f* Ho - san - na, Ho - san - na

dim. *rall.* *f* Ho - san - na, Ho - san - na

dim. *rall.* *f* Ho - san - na, Ho - san - na

Glo - ri - a Tu - a.

30

S

CAlt.

B

dim. *rall.* in ex - cel - sis Ho - san - na, in ex - cel - sis, in ex - cel - sis.

dim. *rall.* in ex - cel - sis Ho - san - na, in ex - cel - sis, in ex - cel - sis.

dim. *rall.* in ex - cel - sis Ho - san - na, in ex - cel - sis, in ex - cel - sis.

Organ

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Sanctus

Moderato

Organ score for the Sanctus, Moderato section. The score is written for a single organ on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score is divided into measures, with measure numbers 8, 13, 19, 24, and 28 indicated at the beginning of their respective staves. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Articulation marks include accents (*>*) and breath marks (*v*). The tempo markings are *Moderato*, *Poco più*, and *Mosso*. The score concludes with *dim.* (diminuendo) and *rall.* (rallentando) markings.

8 *pp* *mf* *f* *ff*

13 *Poco più*

19 *dim.* *rall.*

24 *Mosso*

28 *dim.* *rall.*

Violin I
Missa em louvor a Nossa Senhora Aparecida (FARAH)

Sanctus

Moderato

pp *p*

7

mf *f* *f*

Poco più

ff

20

dim. *rall.* *f*

Mosso

26

f

31

dim. *rall.*

Benedictus

Moderato

pp

13

f

Mosso

18

rall.

Agnus Dei

Moderato

p *f*

7 *pp* *f*

14

19 *pp* *dim.*

25 *pp*

31 *f* *pp*

38 *f*

43 *dim.* *rall.* *pp*

Violin II

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Sanctus

Moderato

pp p mf

10 f f ff Poco più

20 dim. rall. f Mosso

27 dim. rall.

Benedictus

Moderato

pp 7 12

13 Mosso f

18 rall.

Agnus Dei

Moderato

p f

8 pp f

18 pp dim. pp

27 f pp

38 f dim. rall. pp

Viola

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Moderato

Sanctus

Musical score for Viola, Sanctus section, measures 1-31. The score is written in 2/4 time with a key signature of one flat (B-flat). The tempo is Moderato. The dynamics are marked as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The tempo changes to *Poco più* (a little more) at measure 10 and *Mosso* (moderato) at measure 19. The score includes slurs, ties, and dynamic markings such as *dim.* (diminuendo) and *rall.* (rallentando).

Benedictus

Moderato

Mosso

Musical score for Viola, Benedictus section, measures 1-15. The score is written in 2/4 time with a key signature of one flat (B-flat). The tempo is Moderato. The dynamics are marked as *pp* (pianissimo) and *f* (forte). The tempo changes to *Mosso* (moderato) at measure 13. The score includes slurs, ties, and dynamic markings such as *dim.* (diminuendo) and *rall.* (rallentando).

Agnus Dei

Moderato

Musical score for Viola, Agnus Dei section, measures 1-40. The score is written in 2/4 time with a key signature of one flat (B-flat). The tempo is Moderato. The dynamics are marked as *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). The score includes slurs, ties, and dynamic markings such as *dim.* (diminuendo) and *rall.* (rallentando).

Violoncello

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Sanctus

Moderato

pp

7

mf

f

f

Poco più

14

ff

21

dim.

rall.

Mosso

f

28

dim.

rall.

Detailed description: This block contains the musical notation for the Sanctus section. It begins with a 'Moderato' tempo marking. The first staff (measures 1-6) starts with a piano (*pp*) dynamic and features a long, sweeping melodic line. The second staff (measures 7-13) includes a mezzo-forte (*mf*) dynamic, followed by a crescendo to a forte (*f*) dynamic. The third staff (measures 14-20) is marked 'Poco più' and features a fortissimo (*ff*) dynamic. The fourth staff (measures 21-27) is marked 'Mosso' and begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a rallentando (*rall.*). The fifth staff (measures 28-34) continues the decrescendo and rallentando, ending with a final sustained note.

Benedictus

Moderato

pp

13

Mosso

f

19

rall.

Detailed description: This block contains the musical notation for the Benedictus section. The first staff (measures 1-12) is marked 'Moderato' and begins with a piano (*pp*) dynamic. The second staff (measures 13-18) is marked 'Mosso' and begins with a forte (*f*) dynamic. The third staff (measures 19-25) continues the piece, ending with a rallentando (*rall.*) marking.

Violoncello

7

Missa em louvor a Nossa Senhora Aparecida - "Sanctus" (FARAH)

Agnus Dei

Moderato

p *f*

8 *pp* *f*

14 *pp*

22 *dim.* *pp*

29 *f* *pp*

36 *f*

43 *dim.* *rall.* *pp*

Contrabass

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Sanctus

Moderato

2

10

17

22

27

p

mf

Poco più

f

f

ff

dim.

Mosso

rall.

f

dim.

rall.

Benedictus

Moderato

7

13

14

19

pp

f

rall.

Agnus Dei

Moderato

10

20

32

39

p

f

pp

f

pp

f

dim.

rall.

pp

Benedictus

Moderato

Flute *pp*

Clarinet in B \flat *pp*

Soprano *pp* Be - ne - di - ctus,

Contralto *pp* Be - ne - di - ctus,

Bass *pp* Be - ne - di - ctus,

Organ *pp*

Moderato

Violin I *pp*

Violin II *pp*

Viola *pp*

Violoncello *pp*

Contrabass *pp*

Score

Missa em louvor a Nossa Senhora Aparecida - "Benedictus" (FARAH)

7

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

*Missa em louvor a Nossa Senhora Aparecida - "Benedictus" (FARAH)***Mosso**

13

Fl. *f*

Cl. *f*

S

CAlt.

B

Org. *f*

Mosso

13

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

Score

Missa em louvor a Nossa Senhora Aparecida - "Benedictus" (FARAH)

16

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f Ho - san - na, ho - san - na in ex -

f Ho - san - na, ho - san - na in ex -

f Ho - san - na, ho - san - na in ex -

Missa em louvor a Nossa Senhora Aparecida - "Benedictus" (FARAH)

20

Fl.

Cl.

S

cel - sis. Ho - san - na in ex - cel - sis, in ex - cel - sis.

CAlt.

cel - sis. Ho - san - na in ex - cel - sis, in ex - cel - sis.

B

cel - sis. Ho - san - na in ex - cel - sis, in ex - cel - sis.

Org.

20

Vln. I

Vln. II

Vla.

Vlc.

Cb.

rall.

rall.

rall.

rall.

rall.

rall.

Flute

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Benedictus

Moderato **Mosso**

pp *f* *rall.*

Agnus Dei

Moderato

p *f* *pp* *dim.* *pp* *f* *dim.* *rall.* *pp*

Chorus

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Benedictus

Moderato

Soprano

Contralto

Bass

pp Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit in

Mosso

S

CAlt.

B

no - mi - ne Do - mi - ni. *f* Ho - san - na, ho - san - na

S

CAlt.

B

in ex - cel - sis. Ho - san - na in ex - cel - sis, *rall.* in ex - cel - sis.

*Missa em louvor a Nossa Senhora Aparecida (FARAH)***Benedictus****Moderato**

pp

7

7

This musical system for the Moderato section consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It begins with a half note G4, followed by a half note F#4, and then a half note E4. A slur covers the next two measures, which contain a half note D4 and a half note C4. The system ends with a whole note G4. The lower staff is in bass clef and begins with a half note G2, followed by a half note F#2, and then a half note E2. A slur covers the next two measures, which contain a half note D2 and a half note C2. The system ends with a whole note G2. There are fermatas over the final notes of both staves. The dynamic marking 'pp' is placed above the first measure of the upper staff. The number '7' appears above the final measure of both staves.

Mosso

12

f

This musical system for the Mosso section begins at measure 12. The upper staff is in treble clef and starts with a half note G4, followed by a half note F#4, and then a half note E4. A slur covers the next two measures, which contain a half note D4 and a half note C4. The system ends with a whole note G4. The lower staff is in bass clef and starts with a half note G2, followed by a half note F#2, and then a half note E2. A slur covers the next two measures, which contain a half note D2 and a half note C2. The system ends with a whole note G2. There are fermatas over the final notes of both staves. The dynamic marking 'f' is placed above the first measure of the upper staff.

15

This musical system continues the Mosso section at measure 15. The upper staff is in treble clef and starts with a half note G4, followed by a half note F#4, and then a half note E4. A slur covers the next two measures, which contain a half note D4 and a half note C4. The system ends with a whole note G4. The lower staff is in bass clef and starts with a half note G2, followed by a half note F#2, and then a half note E2. A slur covers the next two measures, which contain a half note D2 and a half note C2. The system ends with a whole note G2. There are fermatas over the final notes of both staves.

19

rall.

This musical system continues the Mosso section at measure 19. The upper staff is in treble clef and starts with a half note G4, followed by a half note F#4, and then a half note E4. A slur covers the next two measures, which contain a half note D4 and a half note C4. The system ends with a whole note G4. The lower staff is in bass clef and starts with a half note G2, followed by a half note F#2, and then a half note E2. A slur covers the next two measures, which contain a half note D2 and a half note C2. The system ends with a whole note G2. There are fermatas over the final notes of both staves. The dynamic marking 'rall.' is placed above the first measure of the upper staff.

Score

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Agnus Dei

Moderato

The musical score for the Agnus Dei movement is written for a large ensemble. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system includes the Flute, Clarinet in Bb, Soprano, Contralto, and Bass. The second system includes the Organ, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Flute and Clarinet in Bb parts feature a dynamic shift from *p* (piano) to *f* (forte) at the beginning of the second measure. The Organ, Violin I, Violin II, Viola, Violoncello, and Contrabass parts also feature a dynamic shift from *p* to *f* at the beginning of the second measure. The Soprano, Contralto, and Bass parts are marked with a whole rest throughout the entire piece.

Flute

Clarinet in Bb

Soprano

Contralto

Bass

Organ

Violin I

Violin II

Viola

Violoncello

Contrabass

Missa em louvor a Nossa Senhora Aparecida - “Agnus Dei” (FARAH)

Missa em louvor a Nossa Senhora Aparecida - “Agnus Dei” (FARAH)

[illegible]

Score

Missa em louvor a Nossa Senhora Aparecida - “Agnus Dei” (FARAH)

[illegible]

Score

Missa em louvor a Nossa Senhora Aparecida - “Agnus Dei” (FARAH)

79

Score

Missa em louvor a Nossa Senhora Aparecida - "Agnus Dei" (FARAH)

21

Fl. *pp* *dim.*

Cl. *pp* *dim.*

S

CAlt.

B

Org. *pp* *dim.*

Vln. I *pp* *dim.*

Vln. II *pp* *dim.*

Vla. *pp* *dim.*

Vlc. *pp* *dim.*

Cb.

Missa em louvor a Nossa Senhora Aparecida - “Agnus Dei” (FARAH)

Missa em louvor a Nossa Senhora Aparecida - “Agnus Dei” (FARAH)

[illegible]

Missa em louvor a Nossa Senhora Aparecida - "Agnus Dei" (FARAH)

33

Fl.

Cl.

S

CAlt.

B

Org.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

no - bis. A - gnus De - i qui tol - lis pec - ca - ta

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Score

Missa em louvor a Nossa Senhora Aparecida - "Agnus Dei" (FARAH)

38

Fl.

Cl.

S

mun - di *f* do - na no - bis, do - na no - bis pa - cem,

CAlt.

mun - di *f* do - na no - bis, do - na no - bis pa - cem,

B

mun - di *f* do - na no - bis, do - na no - bis pa - cem,

Org.

38

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f

Missa em louvor a Nossa Senhora Aparecida - "Agnus Dei" (FARAH)

43

Fl.

dim. rall. pp

Cl.

dim. rall. pp

S

Do - na no - bis Pa - cem. pp

CAlt.

Do - na no - bis Pa - cem. pp

B

Do - na no - bis Pa - cem. pp

Org.

dim. rall. pp

Vln. I

dim. rall. pp

Vln. II

dim. rall. pp

Vla.

dim. rall. pp

Vlc.

dim. rall. pp

Cb.

dim. rall. pp

Chorus

17

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Agnus Dei

Moderato

7 9

Soprano *pp* A - gnus De - i qui tol - lis pec - ca - ta

Contralto *pp* A - gnus De - i qui tol - lis pec - ca - ta

Bass *pp* A - gnus De - i qui tol - lis pec - ca - ta

12

S *f* mun - di Mi - se - re - re no - bis Mi - se -

CAlt. *f* mun - di Mi - se - re - re no - bis Mi - se -

B *f* mun - di Mi - se - re - re no - bis Mi - se -

18 6 27

S re - re no - bis.

CAlt. re - re no - bis.

B re - re no - bis. *pp* A - gnus De - i qui tol - lis pec - ca - ta

Chorus

Missa em louvor a Nossa Senhora Aparecida - "Agnus Dei" (FARAH)

30

S *f* Mi - se - re - re no - bis. *pp* A - gnus De - i qui

CAlt. *f* Mi - se - re - re no - bis. *pp* A - gnus De - i qui

B *f* mun - di *f* Mi - se - re - re no - bis. *pp* A - gnus De - i qui

37

S tol - lis pec - ca - ta mun - di *f* do - na no - bis, do - na no - bis

CAlt. tol - lis pec - ca - ta mun - di *f* do - na no - bis, do - na no - bis

B tol - lis pec - ca - ta mun - di *f* do - na no - bis, do - na no - bis

42

S *dim.* *rall.* pa - cem, Do - na no - bis Pa - cem. *pp*

CAlt. *dim.* *rall.* pa - cem, Do - na no - bis Pa - cem. *pp*

B *dim.* *rall.* pa - cem, Do - na no - bis Pa - cem. *pp*

Organ

Missa em louvor a Nossa Senhora Aparecida (FARAH)

Agnus Dei

Moderato

First system of the musical score, measures 1-5. The piece is in E-flat major (three flats) and common time (C). The tempo is marked 'Moderato'. The first staff (treble clef) contains a melody of eighth and quarter notes. The second staff (bass clef) provides harmonic support with chords and moving lines. Dynamics are marked *p* (piano) at the beginning and *f* (forte) at measure 3.

Second system of the musical score, measures 6-10. The melody continues in the treble staff. The bass staff features a series of chords. A *pp* (pianissimo) dynamic marking appears at measure 8.

Third system of the musical score, measures 11-15. The treble staff continues with the melody. The bass staff has a more active line with eighth notes. A *f* (forte) dynamic marking is present at measure 13.

Fourth system of the musical score, measures 16-20. The treble staff continues with the melody. The bass staff has a more active line with eighth notes. A *pp* (pianissimo) dynamic marking is present at measure 19.

Organ

15

Missa em louvor a Nossa Senhora Aparecida - "Agnus Dei" (FARAH)

22

dim. *pp*

29

f

34

pp

39

f *dim.*

44

rall. *pp*